

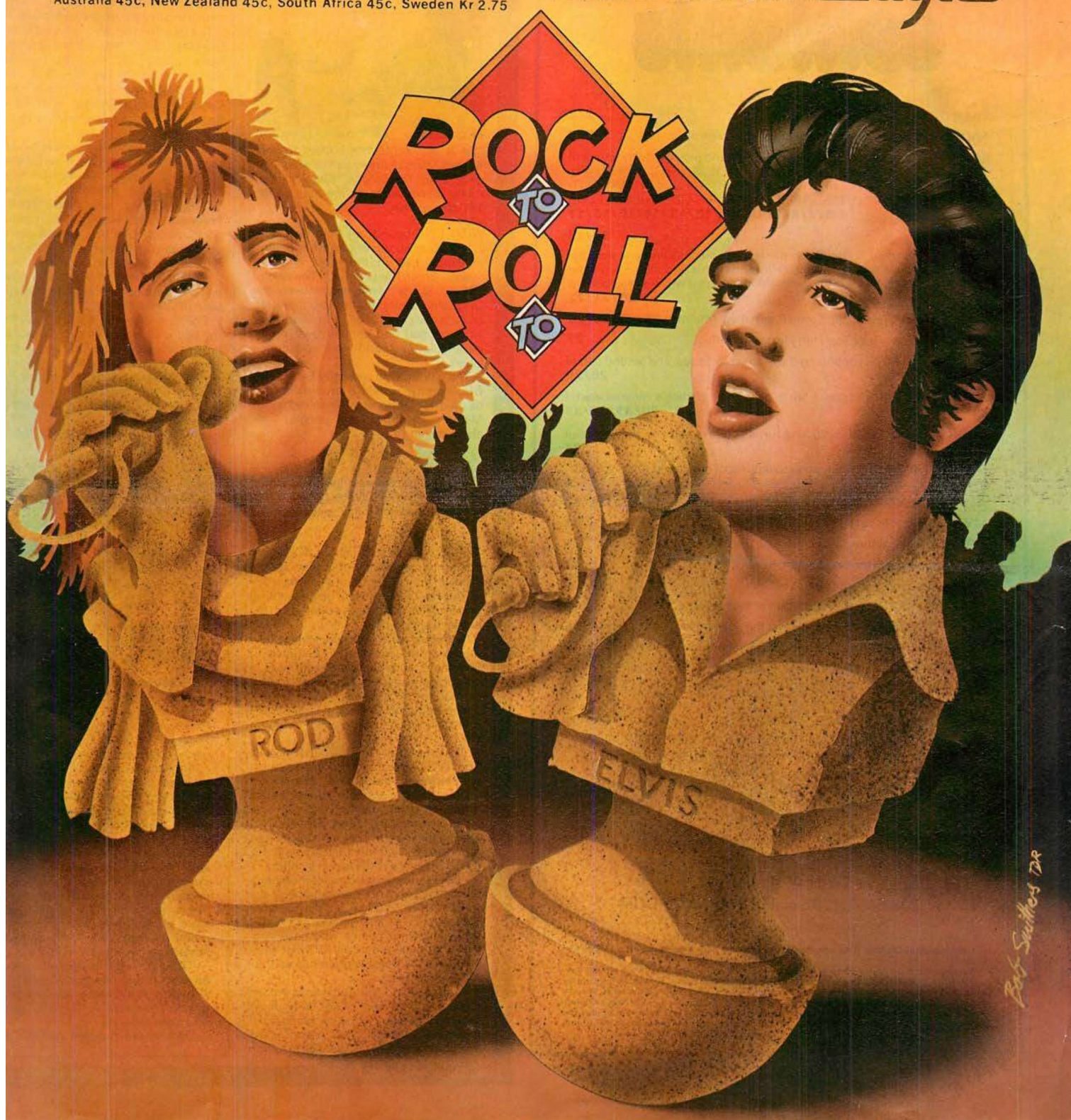
Music scene

March 1974

20p

Australia 45c, New Zealand 45c, South Africa 45c, Sweden Kr 2.75

Rock Dreams
Black Sabbath
Deep Purple
Emerson Dylan
Santana Eagles



Bob Smith 72



Carlos Santana, picture by Barry Levine.

WELCOME PROGRESS OF SANTANA

From Woodstock to "Welcome" described by Alan Clements

CARLOS SANTANA (and the group which bears his name) have come so far in the last five years that it seems that most people have forgotten, if they knew, just where Carlos first surfaced on record.

With the recent release of "Welcome", which shot straight up the national LP charts, this seems a good time to recall just how the Santana success story started.

Early in 1968, Al Kooper, having just left Blood, Sweat & Tears, went into the studio in Los Angeles with Mike Bloomfield, who had just left the Electric Flag. Together, they made one side of the million selling album "Super Session", and the fact that it was only half is significant.

For on the other side, Stephen Stills joined Kooper, due to the fact that Mike Bloomfield is somewhat unpredictable. Later that same year, Kooper decided that he wanted to perform in the Super Session format again, but on stage, so in September of 1968, he and Bloomfield went on stage at the Fillmore West in San Francisco for a three night stay, all of which was to be recorded.

Kooper tells the story from the sleeve notes of the album ("The Live Adventures of Mike Bloomfield and Al Kooper"). "After two nights of playing two sets a night, Michael's insomnia caught up with him, and just prior to going on stage the last night, I received a call that he was in

the hospital being sedated to sleep. I guess this is where the beauty of San Francisco lies, for in an amazingly short time Elvira Bishop, Carlos Santana, Steve Miller and Dave Brown had volunteered their services.

In fact, Carlos appears on one track of the album, a Paul Jones/Jack Bruce composition presumably dating from the days when they were together in the Manfred Mann group "Sonny Boy Williamson". One must presume that around this period, Santana was beginning to form his group, and during 1969, he signed his band to CBS Records.

It's probably fair to say at this point that the record company had no idea quite how big their new signings were likely to be, but destiny struck, and Santana were booked to play at the Woodstock Festival, an event which certainly must have changed the lives of vast numbers of people throughout the world.

Certainly among that vast number were Santana and their set, part of which was captured on film, and part of which was recorded, undoubtedly putting them on the first rung of the stardom ladder.

The track by Santana on the "Woodstock" triple album was "Soul Sacrifice", and the band's studio version of that song appeared on their first album, scintillatingly titled "Santana" which was released in England in late 1969. However, it was by no means the stand out track

and such other percussive tours de force as "Evil Ways" and "Persuasion" soon became firm favourites.

"Abraxas" followed in 1970 and "The Third Album" a year later, by which time Santana were almost certain to receive a gold album for American sales for everything they did, although their English popularity was less well defined. Also by this time, Carlos Santana himself had achieved distinct recognition among his fellow musicians, and his first recorded collaboration resulted in "Carlos Santana and Buddy Miles Live!", which, it has to be said, probably did more for the drumming half of the partnership than it did for Carlos; as a result, reviews were somewhat lukewarm, but any retrogression was soon balanced by the release in 1972 of "Caravanserai", which is probably the favourite Santana album among aficionados of the band's music.

From the first track, it was obvious that great forward strides had been made with tones and colours, and the band's percussive qualities, while never far from the surface, were now blended more subtly with the other instruments, the result being just one of the great albums of the seventies.

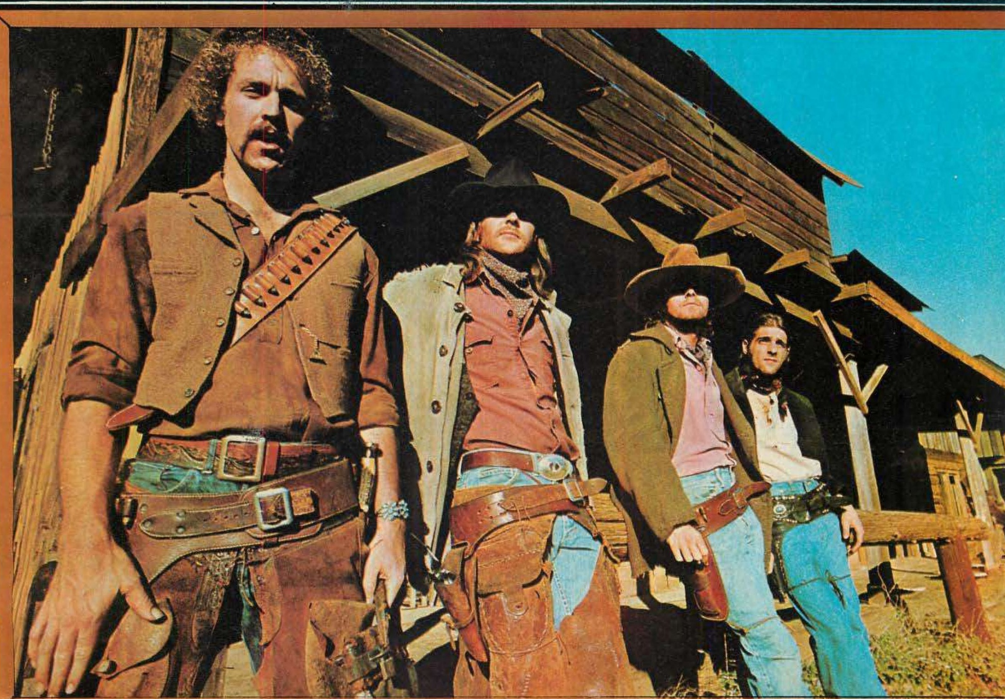
Around this time, Carlos Santana himself became involved in the religion purveyed by Sri Chinmoy, another of whose disciples is John McLaughlin, and as a result, the two guitarists combined to make an album by various players from their own bands among others.

This album was titled "Love Devotion Surrender", and although there was no track on the album with such a title, a composition of that name is one of the early high points of the new album "Welcome".

It's my feeling that this latest album continues to develop along the lines drawn by "Caravanserai", and although a Santana fan of my acquaintance has likened the sound of the 1973/4 Santana to the Tijuana Brass, I'm still most impressed by what this extremely innovative band are managing to produce.



Jose Chepito Areas and Carlos, picture by Chris Walter.



Songs from the New Frontier

words: John Brown/picture: Henry Diltz

THE LATE SIXTIES saw the gradual decline of the American West Coast bands that had broken through so spectacularly in 1966 and 1967. Groups like the Byrds, the Flying Burrito Brothers and Dillard and Clarke helped to usher in a more relaxed new sound that drew heavily on Country and Western music for its inspiration.

The laid back feel of the new country music was a welcome relief after the all-out sensory attack of bands like the Jefferson Airplane and Big Brother but its effects weren't felt in the singles market until 1971 when Asylum Records put out a single called "Take It Easy" by an unknown group named the Eagles.

A Jackson Browne composition, "Take It Easy" rocketed to the top of the American charts and stayed there for several weeks. Virtually overnight the Eagles became one of the hottest properties in music.

Even without the impetus of "Take It Easy's" estimated two thirds of a million sales, the Eagles would probably have made it sooner or later. All four members of the band had been around for a while, drifting in and out of various good but under-rated bands before coming together in 1971.

Bassist Randy Meisner had been one of the earliest members of Poco and from there had moved on to a brief spell with the Rick Nelson band. Guitarist Bernie Leadon had served his apprenticeship with the

Flying Burritos and the Dillard and Clarke Expedition and slide guitarist Glenn Frey and drummer Don Henley had both been working with Linda Ronstadt.

Their first album "Eagles" (produced by Glyn Johns and released in 1972) featured "Take It Easy" and another Jackson Browne composition "Nightingale" but the bulk of material was written by the band themselves.

The ten songs on "Eagles" spotlighted the relaxed but tightly disciplined country sound that was to become the band's trademark and the album sold well both in the States and in this country.

Another cut from the album, the Henley/Leadon composition "Witchy Woman", was released as the follow up to "Take It Easy" and almost equalled its success.

By the beginning of 1973 the Eagles were being hotly tipped as the country rock band most likely to achieve superstar status but their second album "Desperado" was both more ambitious and less suc-

cessful than their first venture and many people were disappointed by their failure to recapture the clean open sound of the earlier album.

Last summer they played a solo concert at London's Albert Hall and showed that they are still capable of the effortless precision that was so apparent on their first LP.

Before Christmas they played a number of concerts in this country as support band on the Neil Young tour and their unique brand of space age cowboy music was enthusiastically received by the English audiences.

The Eagles are currently recording their third album for Asylum and rumour has it that the record, as yet untitled, will be in the shops by May. At their best the Eagles are a fine band and they have only to produce another album like the first that effectively captures their own blend of C-and-W relaxation and rock energy to establish themselves as a force to be reckoned with in music today.

The Eagles, standing tall on Main Street.